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## Boston Symphony Orchestra

THIRTY-FOURTH SEASON, 1914-1915

Dr. KARL MUCK, Conductor

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### Programme of the Twenty-third Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 30  
AT 2.30 O'CLOCK

SATURDAY EVENING, MAY 1  
AT 8.00 O'CLOCK

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Thirty-fourth Season, 1914-1915

Dr. KARL MUCK, Conductor

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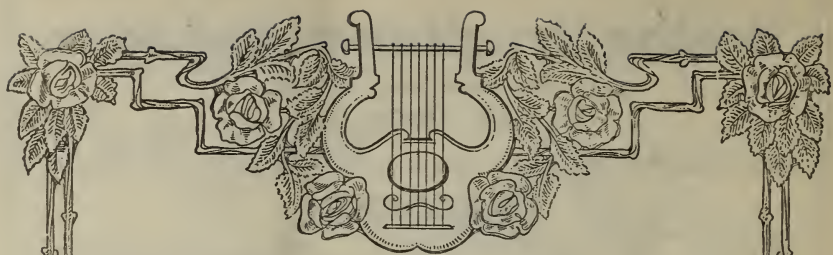
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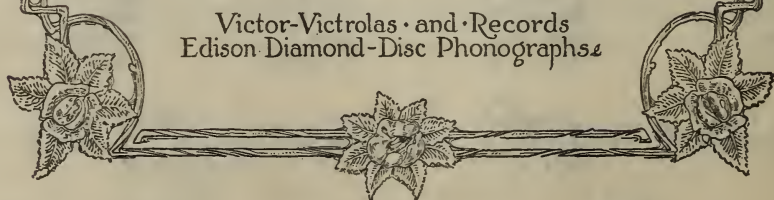
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## Twenty-third Rehearsal and Concert

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FRIDAY AFTERNOON, APRIL 30, at 2.30 o'clock

SATURDAY EVENING, MAY 1, at 8.00 o'clock

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### Programme

Franck . . . . . Symphony in D minor  
I. Lento: Allegro non troppo.  
II. Allegretto.  
III. Allegro non troppo.

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Goldmark . . . . . Overture, "Im Frühling" (In the Spring), Op. 36

Smetana . . . . . Symphonic Poem, "From Bohemia's Groves and  
Meadows," from "My Country," No. 4

Chabrier . . . . . "España," Rhapsody for Orchestra

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There will be an intermission of ten minutes after the symphony

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*The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.*

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SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . . CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on  
November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.\* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, and January 3, 1914. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the *Symphony in D minor*. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought

\* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.



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of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C





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minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

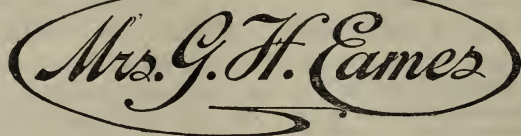
III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

\* \* \*

M. d'Indy in his *Life of Franck* says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse



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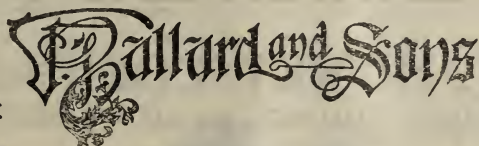
to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,\* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

\* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.



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"The C minor symphony of Saint-Saëns,\* displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,† the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."‡

\* Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

† Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

‡ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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OVERTURE, "IN THE SPRING," OP. 36 . . . . . CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; living at Vienna.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter's Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned

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amorously by him after he saw her dead,\*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, “the little woman with black hair and a beautiful smile,” with her marvellous song

“Made of perfect sound and exceeding passion.”

And for his concert overture “In Italy” (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of “Sakuntala,” “The Queen of Sheba,” and “The Country Wedding,” a composer of an overture to “Spring”! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey’s door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, “The Seasons,” for having “too much

\* But Goldmark’s overture was inspired by von Kleist’s tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

\* \* \*

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.

The first performance of "In the Spring" in Boston was on April 19, 1890, under Mr. Nikisch. The present performance is the eighth at these concerts.

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THE CYCLE "MY COUNTRY," No. 4 . . . . FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague,  
May 12, 1884.)

Smetana purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). This cycle was dedicated to the city of Prague.

The cycle includes:—

I. VYSEHRAD, 1874 (which bears this inscription on the score: "In a condition of ear-disease").

II. VLTAVA, 1874. The river Moldau, with the inscription, "In complete deafness."

III. SARKA, 1875 (the noblest of the mythical Bohemian Amazons).

IV. Z. ČESKÝCH LUHŮV A HÁJŮV, 1875 (From Bohemia's Fields and Groves).

V. TÁBOR, 1878 (the stronghold from which the Taborites took their name).

VI. BLANÍK, 1879 (the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

The first performance of the cycle as a whole was for Smetana's benefit at Prague, November 5, 1882.

"From Bohemia's Groves and Meadows" was composed at Jakbenitz, completed on October 18, 1875, and performed for the first time at Zofin,\* Ad. Čech conductor, December 10, 1876.

On December 9, 1874, Smetana wrote to Dr. Ludwig Procházka, of *Dalibor*, a review published in Prague, that he wished to write a symphonic poem in which he could portray the life of the Bohemian people at work and dancing, "what the Germans call *Volksweisen* or *Tanzweisen*." He asked advice and for Alfred Waldau's description of Bohemian national dances. "I do not know what to do, or what title would suit this poem."

\*Zofin is an island of the Moldau. The National Theatre faces it to-day. In 1839-40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vleck.

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The score contains this preface: "On a fine summer day we stand in Bohemia's blessed fields, whose lovely scent of flowers and cool breezes fill us with inspiration. From the general plenitude of enjoyment and gladness resounds the natural, blissful tone of country contentment. For from the rush of the human wave we are led into a shady, quiet grove. Fanned by the light breeze, the lisp of leaves and twigs is wafted farther and louder, until the whole wood resounds with echoes, with which is mingled the twittering song of birds in endless harmony. In this Hymn of Nature sound from afar ecstatic horn-tones. A strong gust of wind interrupts this solemn stillness, and brings to our ear the festal tones of country merry-making; they draw ever nearer, and we find ourselves in the midst of a brilliant feast of the country-folk, who divert themselves with music and dancing and are glad to live. Their gladness and enjoyment of life spread themselves in the shape of the eternally fresh National Song, even over the farthest meadows of Bohemia." (Translation by W. F. Apthorp.)

Dr. V. Zeleny has published several conversations he had with Smetana aided by a slate. He gives the following description of this symphonic poem as Smetana's: "At the very beginning, this wishes to be a powerful impression of arrival in the country; hence the forcible beginning on accented chords of G minor. Then G major, as the walk of a naïve girl of the fields. At the 3-4 (theme for first violins muted) there is the splendor of nature in summer at high noon, when the sun falls directly on the head. In the forest, complete shadows; only here and there a luminous ray passes through the treetops. The constant figure (in triplets) represents the twittering of birds. It persists in all the counterpoint that follows when the motive in F major appears in the horns. Here was a great contrapuntal task which I accomplished as if it were mere sport, for I have greatly exercised myself in such things! G minor: it is the festival of the harvest, or in general some peasant holiday."

Mr. Josef Stransky, in his florid analysis published in No. 94 of "Der Musikführer," first speaks of the motive of one measure (G minor, 2-4) for full orchestra with which the poem begins, a motive that suggests "the summer sun pouring its rays on mountain, field, and



valley." And then there is the mysterious rustling of a primeval forest of leaved trees, heard at last only in violins and violas. Oboes and bassoons voice the expression, "Now am I not glad, Mother Nature, that I am once again with you?" The forest life is portrayed by a fugato that begins with a theme of eight measures for muted first violins. The triplets are like unto the twittering of birds. Other stringed instruments take the theme, later the wind instruments have it. There is a new musical thought, F major, which is still more impressive when it is given to horns and wood-wind (D-flat major) and with full orchestral force in A major. Suddenly a polka rhythm in 2-4 interrupts. It is as if Smetana had said, "Enough of dreaming in the forest; let us return to the land-folk." Yet after the measures in dance rhythm the strings wish to resume the old mood, but, as they find their endeavor vain, they, too, join in the stormy polka. The motive breaks into fragments; there is a side theme for clarinets and bassoons, not unlike that earlier given to oboes and bassoons, while the strings play in counterpoint the polka somewhat changed. At the end the chief theme appears in an imposing manner (G major). This is Mr. Stransky's analysis in a condensed form.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, cymbals, strings. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, December 8, 1900.

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"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903, March 16, 1907, March 7, 1914.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899, October 31, 1908, February 11, 1911.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907, November 6, 1909, March 9, 1912, April 26, 1913, October 31, 1914.

Overture to the opera "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

\* \* \*

The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "půlka," Bohemian

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for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceedingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the madness? A rhymist of his day would have us think so:—

"C'est le grand Louis Philippe,  
Qui s'est fichu par terre,  
En dansant la polka  
Avec la reine Victoria."

Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

"By those steps so unconfined,  
By that neat kick-up behind,  
Coulon's hop, and Michau's slide,  
Backward, forward, or aside,  
By th' alternate heel and toe,  
Polka *mou*, *sas agapo*."

Many of us remember gratefully Rosina Vokes with her song of the young man that danced the polka.

Yet some failed dismally in their skipping ambition: witness the sad case of Elise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").



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The Strausses of Vienna gave 116 as the proper metronomic pace of the polka, and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, *quasi* Polka, bears me in recollection back to the joyance of my youth, when as a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." The catalogue of his pianoforte pieces includes nearly twenty-five polkas, among them "3 Polkas Poétiques." He wrote a Polka for orchestra. Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's Polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische Nationaltänze: Culturstudie," by Alfred Waldau, two volumes, Prague, 1859.

\* \*

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as a conductor; there were days when all voices and all octaves sounded confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before, an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when

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Deafness compelled Smetana in 1874 to give up his activity as a conductor. In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vysehrad" and "Vltava," from the cycle "My Fatherland," were performed. The former, composed in 1874, bears the inscription, "In a condition of ear-suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jakbenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February-August, 1876). He determined henceforth to set operatic music only to librettos by Eliska Krásnohorská. The success of "The Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which he wrote to Josef Srb about his string quartet in E minor, "Aus

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meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long-drawn-out tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick, because it is the indication of a fate so important to me. . . . Fourth movement: The perception of the individuality of the national element in music: the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impressions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic period, for during these years of discouragement and gloom were born the cycle of symphonic poems "My Fatherland"; the string quartet in E minor; the opera "Tajemství" ("The Secret") (September 18, 1878, Prague).

His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera "Certova Stěná" ("The Devil's Wall"), was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it

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was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *te-te-ne*, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves

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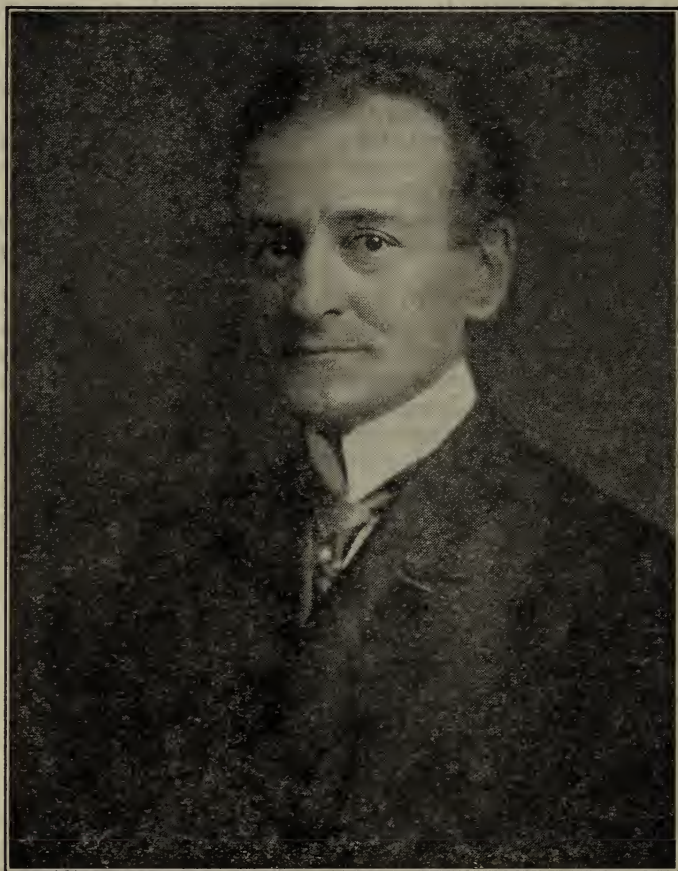
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had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month, about four o'clock in the afternoon, without once coming to his senses.

## RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,\* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle,*'

\* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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*anda la Marial! Anda la Chiquital! Eso es! Baile la Carmen! And al And al'* shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *And al And al And al* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España"

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and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.\* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, November 16, 1913; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the

\* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

\* \*

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

\* \*

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,\* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

\*Other derivations are given.

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Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon  
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassey, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with cas-



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tanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese\* are proud of their dance.

Dicen que las Andaluzas  
Las mas talentosas son,  
Mas en gracia las esceden  
Las muchachas del Aragon!

Los que ensalzan la cachucha  
De Cadiz y de Jerez,  
Cierto es que bailar no vieron  
La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carol was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole  
The love daunce and the carole . . .  
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

\*Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:—

ANITA. Et c'est à Loyola  
Le jour de la Romeria,  
Un cher lundi de Pâques  
Que nous nous sommes vus pour la première fois!

ARAUQUEL. Avec de Navarrais . . .

ANITA. Il jouait à la paume,  
Il les avait battus. J'applaudissais, et puis  
À la course des Novillos. . . .

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ARAQUIL. Je ne la quittais pas des yeux!  
 ANITA. Le soir . . .  
 ARAQUIL. Elle et moi, nous dansâmes . . .  
 ANITA. L'air de cette jota, je l'entendrai toujours.

The Malagueña, with the Rondeña, is classed with the Fandango. "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,\* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word

\*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Galté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.'

"The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music; but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!*

"The bolero intoxicates, the fandango inflames."

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Mr. McBEATH
3. a. Once Again . . . . . Sullivan  
b. Sally in Our Alley . . . . . Carey  
c. Come into the Garden, Maud . . . . . Balfe  
Mr. McCORMACK
4. The Indian Lament . . . . . Dvorak-Kreisler  
Mr. McBEATH
5. a. Kathleen Mavourneen . . . . . Crouch  
b. The Low-back'd Car . . . . . Lover  
c. The Irish Emigrant . . . . . Baker  
Mr. McCORMACK
6. a. Berceuse . . . . . Townsend  
b. Scherzo . . . . . Van Goens  
Mr. McBEATH
7. a. Mary of Argyle . . . . . Old Scotch  
b. Drink to me only with thine eyes . . . . . Jonson  
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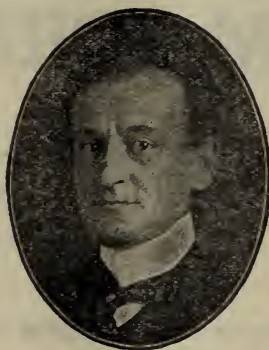


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The \$10 Seats for the Rehearsals will be sold Tuesday, SEPTEMBER 28, at 10 a.m.

The \$18 Seats for the Concerts will be sold Thursday, SEPTEMBER 30, at 10 a.m.

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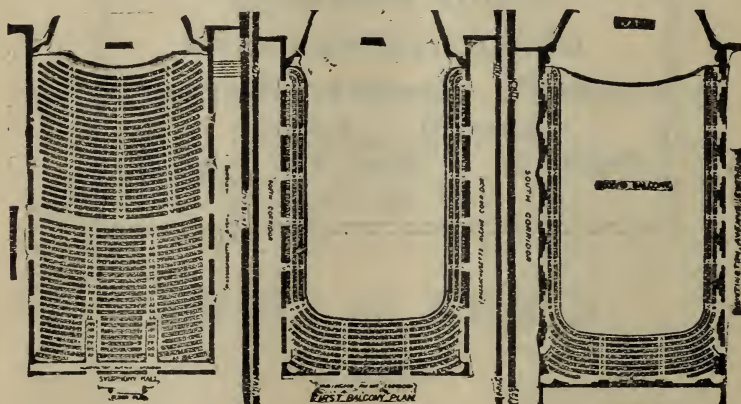
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